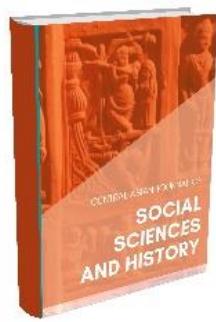




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Food Products of Artisans of Surkhan Oasis

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Abstract:

In addition to the supra prepared by the craftsmen, there are a number of myths associated with the utensils used for baking such as bullets, sieve, rapid, encha, and kosov. The oasis artisans attached great importance to the cleanliness and purity of the cauldron, because their life could not be imagined without a cauldron. Copper and cast iron pots were used in the daily life of the oasis artisan family.

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Introduction

In the material culture of the inhabitants of the Surkhan oasis, it is an urgent issue to deeply study the specific characteristics of the equipment made by craftsmen, and also to research its tasks in everyday life. The wonderful secrets of Supra, made by local artisans, also teach the young housewife how to do household chores and prepare delicious dishes, earning her a reputation as a housewife who strictly adheres to honesty and cleanliness. It is natural to be an assistant in its development. All dishes with dough are prepared in a supra prepared by artisans. According to the local tradition, the local artisans left the supra open and without flour, because the flour in the supra was a sign that the family's sustenance would not be interrupted. Supra was noticed in artisan families, and Supra was captured

and opened as "Bismillohir Rahmonir Rahim". Old mothers taught young women that Bismillah blesses every work, and the devil does not interfere with your work. After the work was done on the Supra, it was collected facing me so that I would definitely have the blessing. This tradition was followed in the Kashkadarya oasis. A woman must have an "ashalal" (ashalal) ring on her hand while making the dough for the bread made by artisans. The artisan bell women in the oasis wore the ring as a symbol of purity. Not only in preparing food, but also in other household chores, women wore the ashala ring [1.18.]. They were careful that if someone or a cat jumps on Supra, the bread will "bloom" [2]. It was believed that if a woman leaves more flour after kneading the dough during pregnancy, the unborn child will have more hair, and if not, it will have less hair[3]. In the village of Koshchinor, Denov district, before placing the child in the cradle, two women put it in a supra, rolled it from one side to the other, and then put it in the cradle [4]. When a girl is born in the family, her mother sews a top for her. Because in our nation, a house without a roof has been considered unlucky since time immemorial. Therefore, a supra is kept in every household. When the young brides were just making their own living, the old and experienced matron of the house stood over them and explained the merits of the supra. Even now, we can see that in every house the supra is carefully put in a special clean bag. So, the supra and related images taught women to be chaste.

Materials and Methods

In the village of Boysun, Punjab, when a new bride arrives in the family, the bride's hand is dipped in it, in the villages of Khufor, Nilu, Dashti, Sariosia district, the mother-in-law spreads a supra in front of the bride, brings flour and oil, and puts it on the bride's hand. He poured oil, and if he was a bride, he made dough by adding this oil [5]. This is the "supra yodi" ceremony, in which the readiness of the bride for household chores, her obedience, hard work, and dexterity were tested. The idea of transitioning to another social group, these customs related to preparing the bride for a new activity were carried out in other regions and were called "supra soldi"[6.41.]. Among the Faizabad Tajiks, a supra is held on the right hand of the bride, and a "noni tunuk" (thin) on the left hand, and they intended for her to be a good family mistress [7.117.]. After that, Supra wrote and told the bride to make dough for the cake. The mother-in-law poured oil on the bride's hand, and the daughter-in-law kneaded the dough. The mother-in-law spread the dough and cooked "oshi ugro" (cut soup) and thinly. The guests drank the cut soup and praised the young bride as a good housewife.

In addition to the supra prepared by the artisans, there are also a number of tools related to the ax, sieve, rapa, sleeves and kosov. For example, in the village of Hazarbog, Denov district, families of artisans did not turn the curtain upside down so that "fayz-baraka does not rise from the house and our work does not go astray"[8]. In the villages of Altinsoy district, if a girl child has two clumps of hair on her head, her mother sewed it on her sleeve saying "my daughter should not marry twice" [9]. In the village of Hazarbog, Denov district, during the ceremony of "sust xotin" held to call for rain, artisan women used to pour rapids into streams or springs at night saying "Irimi shu"[10]. Among the residents of the oasis, the okhlov prepared by artisans is not put on a tikka, because when a dead

person comes out of a house, the okhlov is put on a tikka. Since flour is the livelihood of local artisan families, great attention is paid to keeping the tools used in cooking from it clean, and it is wrapped in a specially made blanket or on a separate table. In addition to the skin of sheep and goats, artisans also used its belly as a container to store oil, butter, and yogurt [11.140]. The abdomen is thoroughly washed, turned upside down and hung inflated. After the belly is well dried, it is put in a lot of salted buttermilk. After standing for 10-15 days, there is no trace of the smell of gin left in it and it has become a ready dish. The amount of butter placed in each stomach depends on the size of the stomach [12].

Craftsmen in the oasis attach great importance to the honesty and cleanliness of the pot, because their livelihood is unimaginable without the pot. As soon as the cauldron is removed from the oven, it is placed on a specially prepared cauldron and the mouth is closed with a lid. After cooking, the pot is washed immediately. They followed the belief that a washed pot "always makes a wish". The mouths of pots and dishes are always covered so as not to be licked by Satan. The bottom of the cauldron is not scratched, the saying "if the bottom of the cauldron is scratched, the angels will fly away" has been preserved. In the village of Lailagan, Sherabad district, artisan families believed that if food or grains are given to poultry in a pot, blessings will rise from the house and bring bad luck [13]. In order to protect the new bride from all kinds of evils and misfortunes, they put a pot in one corner of the chimney [14]. Craftsmen in the oasis performed pot healing. For example, a young child's infected wounds are inoculated with black pot. Elderly artisans with experienced knowledge made the boy drink water with black pepper. When carrying a young child at night, so that it does not fly away, it is smeared with blackcurrant on its forehead. When the birds were vaccinating the patient by lighting a lamp, they vaccinated with the addition of the blackhead of the pot. If the mammary glands of a lactating woman are torn, strictly following the rules and regulations of artisan families, first touch the four ears of the pot, then the floor, and then the woman's face with any of the kitchen utensils, such as a sleeve, a handle, or a handle. 'inoculated by hitting the chest[15]. If the moon is eclipsed or the earth moves, they hit the pot with something (often a hammer)[16]. Artisan families paid special attention to funeral ceremonies. Including. Rituals related to the cauldron were also performed during mourning ceremonies. On the day of the deceased's death, the pot in which the food (atala) was cooked was turned upside down for three days[17.161.]. To wash the deceased, water was heated in a new pot, and after washing, it was turned upside down and a little ash was sprinkled on it, because it was believed that ash brings relief [18]. In Karategin and Darvaz Tajik craftspeople, to wash the deceased, they washed the heated pot with ash or sand and left it upside down for a night. In some villages, lamps are lit by rubbing cotton on the ears of the overturned pot, saying that "whiteness" will bring relief. In Kolob Tajik artisans, ash or flour is sprinkled on an overturned cauldron, with the aim of "no more dead people coming out, so that there will be light from now on." In general, in a dead house, not only the water heating boiler, but also other boilers were turned over for three days.

Copper and cast iron pots were used in the daily life of the family of artisans of the oasis. Cast iron pots, created by artisans, were cast and heavier than copper, so more copper pots were used. That is why kumgon (teapot), oven, bowl, plate, togora, lagan, dastshoy, tufdon and samovars are made of copper. In the city of Sherabad, there are special artisan coppersmiths who made various dishes. For

example, Kurban Misgar is a famous craftsman, his ancestors were also engaged in this profession, and in the 20th century, the master's descendants continued the profession of coppersmith[19]. Beautiful tufdons with opening lids, popular in the East, were made by experienced craftsmen in the Sherabad region and were called dastshoy-tufdon [20.66].

Among kitchen utensils made of iron with the hard work of craftsmen, the place of the knife is small. For example, in the village of Khomkon, Sherabad district, the knives made by master blacksmith Abiramat Baba were highly valued for their sharpness and non-return[21]. Knives made by Boisun Center craftsmen are also popular, and this tradition continues to this day. Among the artisans of the oasis, the traditions related to the knife have also been preserved. For example, they followed the belief that if the knife is stuck, the enemy will multiply, and if the blade of the knife is pointing upwards, it will draw blood. When handing a knife, they held the knife by its blade, tried not to touch the tips of the knives so as not to cause a fight, and if the tips of the knives touched each other, they followed the traditions of pinning it to the ground. A knife was removed from the table so as not to interrupt the prayer while praying. He stroked the kirna with a knife, saying that he would cut the kirna (kinna). Measures have been taken to prevent this from happening, as if the girls were to be cut with a knife, they would lose their happiness. Similar types are found even today. For example, during wedding ceremonies, people with bad intentions believe that if the knife in its sheath is turned upside down during the wedding ceremony, then these young people will not be happy [22.42]. The knife was a constant companion of the young man. We can cite the following as an example. After the bread was broken, the guy came to the girl's place to play the game of leftovers. That is, the guy came and talked to the girl after dark. If the girl becomes pregnant as a result of the conversation, and the young man goes on a journey without knowing about it, the marriage is performed by placing the young man's knife in the middle, and thus the infamy is eliminated [23]. Here, the knife symbolically served as a boy. We see that the knife guy is a constant companion of a person in other similar games. In the Uzbeks of the Fergana Valley, when the bride was brought to the groom's house, the bride's brother demanded a "knife" or "knife money". A knife prepared by the groom, if the knife was not prepared, "knife money" was given [24.41].

Conclusion

In conclusion, special attention was paid to the issue of elucidating our values, such as traditions related to craftsmen, attitude to kitchen equipment, that is, care and cleanliness in relation to them. The table, which is considered a source of sustenance among the artisans, was created to create an image of the ethnic traditions and household life of the oasis residents, focusing on the criteria of prevention of wastage, manners and education related to the table. The territorial location of artisans also had an impact on their economic activities. Therefore, while analyzing the kitchen utensils used in the daily life of the artisans and the products related to them, it is shown that they have both regional and historical characteristics.

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